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THE HANDEL & HAYDN SOCIETY

The Handel & Haydn Society gave its first concert on Christmas night in 1815 at Stone (now King's) Chapel in Boston. A hundred performers were gathered together for this event of extraordinary importance. By establishing a musical organization under the joint patronage of George Frideric Handel and Franz Joseph Haydn, the founders proclaimed their commitment to the great music of the past and to contemporary music as well.

In April 1817 the Handel & Haydn Society presented its first complete performance of Handel's most popular oratorio, *Messiah* and has included it in the repertoire annually since 1854. During the same month, Boston audiences were treated to the first performance in America of Haydn's *Creation*.

Public concerts at moderate prices have always been the cornerstone of Handel & Haydn's activities. With the building of the Boston Music Hall (on the site of the present Loew's Orpheum) in 1852, the Society had available to it the finest hall in the country. At the same time, the appointment of Carl Zerrahn as conductor raised the artistic horizon and introduced more stringent performance standards. Under his leadership the Society organized the first great American music festival on the European model: six concerts, May 21-23, 1857. Audiences heard not only the obligatory *Messiah*, *Creation* and *Elijah* but also Beethoven's Fifth and Seventh Symphonies. These choral-orchestral festivals continued at three year intervals until the establishment of the Boston Symphony Orchestra made the orchestral offerings superfluous.

The Handel & Haydn Society always accepted its civic responsibility to participate in public ceremonies and benefit concerts. Its first appearance of this type was before President James Monroe on his visit to Boston in 1817. Over the years the Handel & Haydn Society has extended Boston's musical greetings to Grand Duke Alexis of Russia (1871), Admiral Dewey (1899) and Queen Elizabeth II (1976).

During the first few decades of the Twentieth century the Society fell on difficult times. Handel & Haydn seemed an old-fashioned choral society with all the trappings of a bygone era. It became ever more difficult to recruit good singers, a situation which led to an inevitable falling off of artistic quality. The Great Depression and mounting expenses not covered by ticket sales endangered the solvency of America's oldest concert organization.

After the International Choral Festival sponsored by the Society in 1965 to celebrate its 150th anniversary, the Officers and Board of Governors concluded that only radical action could assure the Society's survival. They called on Thomas Dunn, an acknowledged expert in Baroque performance practice, with a solid background in both choral and orchestral conducting. He expanded the repertoire to dramatic works and purely instrumental music and attracted first rate soloists. During the seventies the Handel & Haydn Society began to reclaim its position of eminence in Boston's cultural life.

In 1984 Thomas Dunn announced his intention of retiring at the conclusion of the 1985-86 season, ending a tenure as Artistic Director that lasted for eighteen years. The Board of Governors launched an international search for a new Director, which culminated in the appointment of Christopher Hogwood as the Society's new Artistic Director. Mr. Hogwood enjoys a worldwide reputation for the highest quality music making possible, and is a regular guest conductor with such illustrious organizations as the Los Angeles Philharmonic, the Chicago Symphony Orchestra, the New York Philharmonic and the Berlin Opera. His plans for the Society include an original instrument branch of the H&H orchestra; an expanded educational program; additional chamber concerts outside Symphony Hall and a major commission in celebration of the Society's 175th anniversary in 1990.

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Christopher Hogwood, *Artistic Director*
Thomas Dunn, *Principal Guest Conductor*

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Christopher Hogwood conducting

PERGOLESI

Stabat Mater (1736)

- I. Stabat Mater dolorosa: Duet
- II. Cuius animam gementem: Aria (*Soprano*)
- III. O quam tristis et afflita: Duet
- IV. Quae moerebat et dolebat: Aria (*Mezzo-Soprano*)
- V. Quis est homo, qui non fleret: Duet
- VI. Vedit suum dulcem natum: Aria (*Soprano*)
- VII. Eia, Mater, fons amoris: Aria (*Mezzo-Soprano*)
- VIII. Fac, ut ardeat cor meum: Duet
- IX. Sancta Mater, istud agas: Duet
- X. Fac, ut portem Christi mortem: Aria (*Mezzo-Soprano*)
- XI. Inflammatus et accensus: Duet
- XII. Quando corpus morietur: Duet

INTERMISSION

STRAVINSKY

Pulcinella, Ballet With Song (After Pergolesi, 1920)

Dawn Upshaw, *soprano*

Gail Dubinbaum, *mezzo-soprano*

Jon Garrison, *tenor*

Renato Capecchi, *baritone*

James David Christie, *Organ*

and

The Studebaker Movement Theater Company

Christopher Hogwood and the Studebakers in a pre-concert lecture demonstration of Pergolesi and *Commedia dell'arte*.

PULCINELLA, conceived and choreographed by Lesley Bannatyne
(*after the Italian Commedia dell'arte.*)

Pulcinella — *John Paul Bay*

The Wives — *Taylor Watts, Deborah Fortson*

The Husbands — *Michael Gunst, James Van Looy*

Pimpenella/Servant — *Melody Arterberry*

Costumes by *Elissa Della-Piana*

The Commedia dell'arte was a popular form of Italian street theater that reached its heyday in the 16th - 18th centuries. Commedia troupes were groups of professional actors who devoted their entire careers to playing one role in the largely improvised scripts. Like most popular forms of theater, the Commedia relied on stock characters (Harlequin, Pierrot, Pulcinella), masks improvisation, acrobatics and social satire.

Pulcinella was historically ugly and a favorite of children. He was a curious hump-backed Neapolitan who gradually metamorphosed into the English Punch. Pulcinella was *always* in love, with other men's wives, with Pimpernella, with anyone.

This evening's 'jouid diversion' is not meant to reproduce the boisterous Italian Commedia dell'arte (as one of the most crucial elements - dialogue - is missing) nor is it based on the original choreography of Leonide Masside; rather, it draws from the Commedia style of the big gestures, pratfalls, logic and character to create a visual counterpart to the drama in Stravinsky's score.

The Handel & Haydn Society is supported in part by generous grants from the National Endowment for the Arts, the Massachusetts Council on the Arts & Humanities and the Boston Arts Lottery Council.

We are deeply grateful to the National Arts Stabilization Fund and the Greater Boston Arts Fund for their significant contributions to the Handel & Haydn Society.

GUEST ARTISTS

Studebaker Movement Theater Company

Studebaker Movement Theater Company was founded in Boston in 1978. Since then the company has built an ever-growing reputation for its innovative work which combines mime, dance, mask, and theatre. Studebaker's work has twice won recognition in the Artists Foundation choreography fellowship program. Major appearances in the United States and Europe have included: the Edinburgh Festival, the Gaukler Festival (Germany), and the International Mime and Movement Festival (Philadelphia). Studebaker tours primarily in the eastern half of the United States and in Europe. In addition to concert performances, Studebaker presents educational and artist-in-residence programs. The company also produces new works at their home theatre, the Suffolk University Theatre on Beacon Hill in Boston. The company is a collaborative consisting of performers Lesley Bannatyne, John Paul Bay, Michael Gunst, and Taylor Watts.

Deborah Lake Fortson studied movement theater with Jacques LeCoq. She has composed and performed in many original theater works in Boston and New York. Most recently she wrote and performed *Baby Steps*, a one-woman show, in which she re-creates the movements of a baby learning to walk. Ms. Fortson is currently teaching at B.U. School of Theater Arts and working on a new show, *Vagabond Skin*.

Melody Hicks Arterberry studied mime with Etienne Decroix and studied liberal arts at UCLA. She works as a freelance actor and director in the Boston area and is the Director of the Belmont Children's Theater.

James Van Looy has been working with Mirage Mime Theater since 1980. Mr. Van Looy holds a black belt in karate and is a published poet in addition to his performance work.

PERGOLESI: STABAT MATER

Duet

Stabat Mater dolorosa
iuxta crucem lacrimosa,
Dum pendebat filius.

At the Cross her station keeping,
Stood the mournful Mother, weeping,
Close to Jesus at the last.

Soprano

Cuius animam gementem,
Contristatam ac dolentem,
Pertransivit gladius.

Through her soul, of joy bereaved,
Bowed with anguish, deeply grieved,
Now at length the sword hath passed.

Duet

O quam tristis et afflita
Fuit illa benedicta
Mater unigeniti.

O, that blessed one, grief-laden,
Blessed Mother, blessed Maiden,
Mother of the all-holy One.

Mezzo-Soprano

Quae moerebat et dolebat,
Et tremebat, cum videbat
Nati poenas incliti.

O, that silent, ceaseless mourning,
O those dim eyes, never turning
From that wondrous, suffering Son.

Duet

Quis est homo, qui non fleret,
Christi Matrem si videret
In tanto supplicio?
Quis non posset contristari,
Piam Matrem contemplari
Dolentem cum filio?
Pro peccatis suaे gentis
Vidit lesum in tormentis
Et flagellis subditum.

Who on Christ's dear Mother gazing,
In her trouble so amazing,
Born of woman, would not weep?
Who on Christ's dear Mother thinking,
Such a cup of sorrow drinking,
Would not share her sorrow deep?
For his people's sins, in anguish,
There she saw the Victim languish,
Bleed in torments, bleed and die.

Soprano

Vidit suum dulcem natum
Morientem desolatum,
Dum emisit spiritum.

Saw the Lord's Anointed taken;
Saw her Child in death forsaken,
Heard His last expiring cry.

Mezzo-Soprano

Eia, Mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam.

In the Passion of my Maker
Be my sinful soul partaker,
May I bear with her my part.

Duet

Fac, ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.

Of His Passion bear the token,
In a spirit bowed and broken
Bear His death within my heart.

Duet

Sancta Mater, istud agas,
Crucifixi fige plagas,
Cordi meo valide.
Tui nati vulnerati,
Tam dignati pro me pati,
Poenas mecum divide.
Fac me vere tecum flere,
Crucifixo condolere,
Donec ego vixero.
Iuxta crucem tecum stare,
Te libenter sociare
In planctu desidero.
Virgo virginum praeclara,
Mihi iam non sis amara,
Fac me tecum plangere.

Fac, ut portem Christi mortem,
Passionis fac consortem
Et plagas recolere.
Fac me plagis vulnerari,
Cruce hac ineibriari
Ob amorem filii.

Inflammatus et accensus,
Per te, virgo, sim defensus
In die judicii.
Fac me cruce custodiri,
Morte Christi praemuniri,
Confoveri gratia.

Quando corpus morietur,
Fac, ut animae donetur
Paradisi gloria.
Amen.

Thou, who on the Cross art bearing
All the pains I would be sharing,
Glowes my heart with love for Thee.

By Thy glorious Death and Passion,
Saving me in wondrous fashion,
Saviour, turn my heart to Thee.

At Thy feet in adoration,
Wrapt in earnest contemplation
See, beneath Thy Cross I lie.

There, where all our sins Thou bearest
In compassion fullest, rarest,
Hanging on the bitter Tree.

Thou who art for ever blessed,
Thou who art by all confessed,
Now I lift my soul to Thee.

Mezzo-Soprano

Make me of Thy death the bearer,
In Thy Passion be a sharer,
Taking to myself Thy pain.
Let me with Thy stripes be stricken!
Let Thy Cross with hope me quicken,
That I thus Thy love may gain.

Duet

All my heart, inflamed and burning,
Saviour, how to Thee is turning;
Shield me in the Judgement Day.
By Thy Cross may I be guarded,
Meritless—yet be rewarded
Through Thy grace, O living Way.

Duet

While my body here is lying
Let my soul be swiftly flying
To Thy glorious Paradise.
Amen.

STRAVINSKY: PULCINELLA

Tenor

Mentre l'eretta
Pasce l'agnella,
Sola, soletta
La pastorella
Tra fresche frasche
Per la foresta
Cantando va.

While the new grass
Feeds the ewe lamb,
All alone by herself
The young shepherdess
Goes singing
Among cool branches
Through the forest.

Soprano

Contento forse vivere
Nel mio martir potrei,
Se mai potessi credere
Che ancor lontan tu sei
Fedele all' amor mio,
Fedele a questo cor.
Contento viver potrei,
Se ti potessi credere.
Contento forse vivere
Nel mio martir potrei.

Maybe I could live happily
In my torment,
If only I could believe
That although being far away
You are still loyal to my love,
Loyal to this heart.
I could love happily
If I could believe you.
Maybe I could live happily
In my torment.

Bass

Con queste paroline,
Così saporitine,
Il cor voi mi scippate,
Dalla profondità
Bella, restate qua,
Che se più dite appresso,
io cesso moriro.
Così ecc.

With such sweet,
Witty words, thus
You snatch my heart
Right from its depths.
Beauty, stay here,
Because if you say more words
I will certainly die.
Thus . . . etc.

Bass, Tenor and Soprano Trio

Sento dire
No'nce pace.
No'nce cor ma, chiùppette
No no no'nce pace, chiùppette

I hear people say
There is no peace.
There is no quietness—chiùppette
There is no peace—chiùppette.

Tenor

Chi disse ca la femmena
Sacchiu de farfariello disse la verità
Una te falan zemprece
Ed è maleziosa
N'antra fala schefosa
È bò lo maritiello
Chia chillo tene ancora
È à tant' ante malizie
‘chi maille ppo,
Lle ppò conta,
Chi maille stà
A repassà le stà?

He who said that women
Know more than Farfariello said the truth,
One pretends to be simple-hearted
Yet is calculating instead.
Another behaves badly
Yet wants a husband,
Even if she already has one.
Who can ever count

So many wiles,
Who can ever go
Through all of them?

Soprano

Ncè sta quaccuna pò
Che a nullo vuole bene
È à ciento frisco tene
Schitto pe scorco glia
È à tant' ante malizie
‘chi maille ppo
Lle ppò conta?

There are also those
Who don't love anyone
But keep hundreds of men in store
Just to show off.
Who can ever count

So many wiles?

Tenor

Una te falan zemprecce
Ed è maleziosa
N'antra fa la schefosa
E bò lo maritiello
Ncè stà quaccuno pò
Che a nullo ude tene
Chia chillo ten'ancora
È a chisto fegne ammore
È cienton frisco tene schitto
Pe scorco glìa è tante
Tant' antre malizie
Chi maille pò contà?

Se tu m'ami, se tu sospiri
Sol per me, gentil pastor,
Ho dolor de' tuoi martiri.
Ho diletto del tuo amor,
Ma se pensi che sul letto
io ti debba ri amar,
pastorello,
sei soggetto facilmente a t'ingannar.
Bella rosa porporina
Oggi Silvia sceglierà
Con la scusa della spina
Doman poi la sprezzora.
Ma degli uomini il consiglio
lo per me non seguirò.
Non perchè mi piace il giglio
Gli altri fiori sprezzero.

One pretends to be simple-hearted
Yet is calculating instead.
Another behaves badly
Yet wants a husband.
There are also those
Who don't care at all
For the one they are with,
And make love with everybody,
Keeping hundreds in store
Just to show off.
Who can ever count
So many wiles?

Soprano

If you love me, if you sigh
Only for me, gentle shepherd,
I feel sorry for your torments,
I take delight in your love,
But if you think that I must
Love you again in bed,
young shepherd,
You are much misguided.
Today Silvia will choose
A beautiful scarlet rose
But because of the thorn
She will despise it tomorrow.
But I myself will not follow
The advice of men.
I will not despise other flowers
Because I like the lily.

Bass

Eyes, flames of love,
Because of you
My heart is distressed,
Because of you
My heart is distressed,
Eyes, etc.

Tenor and Soprano

Pupillette, fiammette d'amore, ecc.

Eyes, flames of love, etc.

1) *Chiuppette* is an untranslatable expression from the folk idiom of Southern Italy.

2) *Farfariello* is a popular character who was said to know everything on every matter. He symbolizes gossip, being a meddler, or busybody.

Pergolesi and Stravinsky

by Orrin Howard

(Program annotation, Los Angeles Philharmonic)

The idea of pairing the *Stabat Mater*, the last completed work by the Baroque Italian composer Giovanni Battista Pergolesi, and Stravinsky's *Pulcinella*, ballet score with song, "after music by Pergolesi," is an inspired one. The convergence of the 18th and the 20th centuries to be found here—even though not any of the music of the *Stabat Mater* appears in *Pulcinella*—is as surprising as it is fascinating. Stravinsky's account of how he viewed his two centuries-old past (and, that this particular past is of Italy, a country he loved—specifically Venice, where he is buried) is chronicled somewhat in the article below on *Pulcinella*.

"Stabat Mater," for Two Solo Voices and String Orchestra

Giovanni Battista Pergolesi (1710-1736)

Giovanni Battista Pergolesi died in his native Italy at the age of 26, leaving two acknowledged masterworks—the *opera buffa*, *La Serva Padrona*, and the sacred piece, *Stabat Mater*—and much consternation regarding what he did and what he did not write. His brief life was centered mainly in Naples, where he was trained and worked at times as a violinist, and where his operas and religious works were performed, and in Rome, where he also conducted some stage pieces with varying degrees of success.

The *Stabat Mater*, the last composition he was known to have completed, is the piece that spread Pergolesi's name throughout Europe, albeit not until after the composer had died. Its fame was such that other composers, among them Bach, appropriated it or parts of it for settings with other texts. Arrangements were made in which a chorus was added, and the orchestration expanded to include brass and drums. It was, then, almost certainly the *Stabat Mater* that caused publishers, wanting to cash in on the piece's success, to attach the name Pergolesi to works he did not write. In a study by Martin Paymer published in 1977, the author, while admitting that anything approaching full authentication of Pergolesi's output must await considerable further research, states that as much as 80 percent of the music contained in the complete edition of

the Italian composer's works published in Rome in 1941 may not be by Pergolesi. (Money is ever the root of most evil.)

The appeal of the *Stabat Mater* to the second half of the 18th century lies in the manner in which Pergolesi combined the old, polyphonic style with the newer, lyrical language of Neapolitan opera. The way in which the 12 vocal sections are set demonstrate both styles: the duets are essentially contrapuntal, while the solos flow along decorative lines that are closely akin to the operatic manner that took its momentum from Alessandro Scarlatti. Pergolesi succeeds in uniting the two styles by imbuing them both with a gentle, reverent, sensual sweetness whose appeal is immediate and timeless. The influence of Pergolesi's *Stabat Mater* was considerable, importantly affecting the church music of the high Classical period, including that of Haydn and Mozart.

The Latin text of the *Stabat Mater* (The Mother Standing), along with that of the *Dies Irae* (Day of Wrath), had its origin in the 13th century, and is attributed to the Franciscan Jacopone da Todi. Composers from the 15th century to the present have made settings of the *Stabat Mater*, which as part of the Catholic liturgy, is still sung to this day.

"Pulcinella" (after Pergolesi)

Igor Stravinsky (1882-1971)

Stravinsky's chamber orchestra scoring is for piccolo, 2 each flutes, oboes, bassoons, horns, 1 trumpet, 1 trombone, and strings.

No 20th century composer has been more directly and indirectly involved with dance than Stravinsky. He wrote at least 12 scores specifically for ballet production, and one, a symphonic poem he made from his opera, *The Nightingale*, which he knew would be appropriated for that purpose. And Stravinsky for dancers does not stop there. Choreographers, finding his nontheatre works irresistible, have utilized a large number of them for ballets.

Reassembling his company after the first World War Serge Diaghilev, the founder of the Ballet Russes, searched for a project with which to lure Stravinsky back to ballet after the success of their three other collaborations *The Firebird*, *Petrouchka*, and *The Rite of Spring*. Contemplating the success of *The Good Humoured Ladies*, danced to music of

Scarlatti arranged by Tommasini, he struck upon Pergolesi as a likely prospect for Stravinskian manipulation. At first cool to the plan, the composer was won over as he read through the many scores by the 18th century Italian master that Diaghilev had gathered. The two-fold task of selecting the music and a suitable text was relatively easy. Stravinsky chose items from various (now disputed) Pergolesi instrumental works and three opera (all authenticated), and from an old (1700) manuscript, decided on a comic episode whose leading character was Pulcinella, the traditional hero of the Neapolitan *commedia dell'arte*.

The plot is a natural for Stravinsky's sophisticated wit: Pulcinella, sought after by all the girls, is in danger of being killed by their boy friends. Changing places with his double, who then only pretends to be slain, Pulcinella escapes harm. The would-be assassins disguise themselves as Pulcinella and go to visit their respective sweethearts. Pulcinella, as if risen from the dead, appears. Becoming the magnanimous benefactor, he arranges marriages for the couples and himself weds Pimpinella. Curtain.

For the treatment of this frivolous tale, Stravinsky's scoring is for three vocal soloists and a small orchestra in which the strings are divided into *concertino* (solo) and

ripieno groups. winds and brass are held to a minimum, and there is no percussion. As for Pergolesi, he is not silenced through the adaptation process, but is made to speak, as it were, in a gentle Stravinskian dialect. Maintaining most of the original melodies and basses, the composer touches up the music with added notes and ostinatos, thus providing rhythmic tautness and "modern" harmonic pungence: subtly adjusts the phrases, which device cleverly breaks up the formal symmetry; and colors with an orchestration of characteristic elan and transparency.

Within the context of the appropriately small scaled musical forces (appropriate for the early 1700's that was the period of Pergolesi), Stravinsky's singers assume instrumental roles, in that, although they have expansive bel canto vocal lines, they do not participate as characters in the story.

As a prelude to Stravinsky's further escapades into neo-classicism, this act of moving inside the framework of 18th century music was vastly important. As he put it, "Pulcinella was my discovery of the past, the epiphany through which the whole of my late work became possible. It was a backward look, of course—the first of many love affairs in that direction—but it was a look in the mirror, too."

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Christopher Hogwood, Artistic Director

Christopher Hogwood is today one of Britain's most internationally active conductors, as well as being a highly successful recording artist for London Records. On July 1 of this year he assumed the position of Artistic Director of the Handel & Haydn Society.

Mr. Hogwood was born in 1941 in Nottingham, England. He studied classics and music at Cambridge University where his teachers included Raymond Leppard, Thurston Dart and Mary Potts. Subsequently he studied with Gustav Leonhardt and Rafael Puyana.

In 1973 he founded the Academy of Ancient Music, the first British orchestra formed to play Baroque and Classical music on instruments appropriate to the period. The orchestra is now internationally acclaimed with a busy schedule of performances all over the world and a large number of bestselling recordings to its credit. In particular, the ensemble has undertaken several major tours of the United States, the most recent of which took place in six different North American cities in early March this year. In the next two seasons many other important foreign tours are planned, including one of Australia in 1988.

Christopher Hogwood is also in great demand as a guest conductor for a wide range of programs, and has been particularly active in the US where he works regularly with such orchestras as the Detroit Symphony, Chicago Symphony, Cleveland Orchestra and the Los Angeles Philharmonic. In Britain he has recorded with the London Philharmonic Orchestra, and he will conduct them at the Royal Festival Hall in April 1987. He has also undertaken conducting engagements in many European centers including Paris, Lisbon, Copenhagen and the Ansbach and Lucerne festivals.

Mr. Hogwood has also been active as an operatic conductor: he has conducted *Don Giovanni* for the St. Louis Opera, Handel's *Agrippina* for La Fenice in Venice, and Mozart's *Il Sogno Di Scipione* in Vicenza. Furthermore, in February 1985 he conducted a new staged production of Handel's *Messiah* for the Deutsche Oper in Berlin.

Despite his busy conducting schedule, Christopher Hogwood has also written a number of books, including his enormously successful biography of Handel, published by Thames and Hudson. He has enjoyed a fine reputation as a harpsichordist, both in concerts and in a distinguished series of recordings. He has made a major contribution as scholar and performer to the cause of authenticity in the presentation of Baroque and Classical music, and has been a successful and popular broadcaster on the widest range of musical topics.

Jeffrey Rink, Assistant Conductor

Appointed by Artistic Director Christopher Hogwood in February 1986 as Assistant Conductor of the Handel and Haydn Society, Mr. Rink received degrees in Music Theory and Conducting from the University of Maryland and served as Associate Director of the Maryland Handel Festival from 1981 to 1982. From 1982 to 1985 he was an orchestral conducting participant at the Pierre Monteux School in Hancock, Maine where he studied with Charles Bruck. Mr. Rink has appeared as a conductor in the United States and Europe with such prestigious organizations as the Washington Contemporary Music Forum, the Monday Evening Concerts in Los Angeles, the Lenox Music Festival in Lenox, Massachusetts and the International Handel Festival in Halle, East Germany. Mr. Rink has recently appeared at the Liszt Centennial Celebration in Washington, D.C. with the Masterworks Chorus and Orchestra Guild of Washington, a group he had led since 1980. This summer, Mr. Rink made his Boston conducting debut with the Handel & Haydn Society during the Fourth of July celebration on the Esplanade.

SOLOISTS

Dawn Upshaw, soprano

Dawn Upshaw's first professional concert season was 1984-85, during which she first appeared with H & H in the *B minor Mass*. Since then, her singing career has led her to many opera and concert appearances as well as numerous prestigious awards. After being selected for the Young Artists Development Program at the Metropolitan Opera, Ms. Upshaw sang with the Met in such diverse productions as *Jenufa*, *Carmen*, *Samson*, and their nationally televised production of *The Marriage of Figaro*. Other opera engagements include the St. Louis Opera Theatre and the Salzburg Festival. Concert hall engagements have included the St. Paul Chamber Orchestra, the Indianapolis Symphony, and Musica Sacra. She has received the Paul A. Fish Memorial Prize of Young Concert Artists, and the Minna Kaufman Ruud Distinguished Performers Award.

Gail Dubinbaum, mezzo-soprano

Mezzo-soprano Gail Dubinbaum won the Metropolitan Opera Auditions in 1981 and made her Met debut the following year. Since then she has appeared in numerous productions including *Parsifal*, *Rinaldo*, and *Francesca de Rimini*. As a member of the Young Artist Development Program, Ms. Dubinbaum sang for President and Mrs. Reagan on the televised series "In Performance at the White House" in September 1983. She has appeared with major orchestras under the baton of such distinguished conductors as Zubin Mehta, Michael Tilson Thomas, Leonard Bernstein, and Christopher Hogwood. The concert stage is also familiar to Ms. Dubinbaum who recently sang in Beethoven's Ninth Symphony with the Los Angeles Philharmonic at the Hollywood Bowl.

Jon Garrison, tenor

In 1975, Jon Garrison made his Metropolitan Opera debut and followed it with his European debut in 1978. Now, regularly singing with many of the world's most distinguished conductors, Mr. Garrison divides his time between opera and oratorio on stages in North America and Europe. Last year, he sang in the New York City Opera's "Live From Lincoln Center" production of Puccini's *La Rondine* and toured with the Metropolitan Opera in *Romeo and Juliette*. He often appears in Mozart operas but is also popular in Verdi, Donizetti, and Britten productions. This coming season will take Mr. Garrison to engagements in many major cities including Toronto, Seattle, and Atlanta.

Renato Capecchi, baritone

Well-known in most of the world's major opera houses, Renato Capecchi has an active singing career encompassing more than 300 roles. Mr. Capecchi was born in Cairo, Egypt and made his professional debut at Reggio Emilia. His repertoire includes all the major baritone roles such as Scarpia in *Tosca*, Figaro in both *The Barber of Seville* and *The Marriage of Figaro*, and Iago in *Otello*. He is especially acclaimed for his interpretation of Verdi's Falstaff. Also active as a stage director, Mr. Capecchi debuted a new staging of Donizetti's *Daughter of the Regiment* at New York City Opera in 1985.

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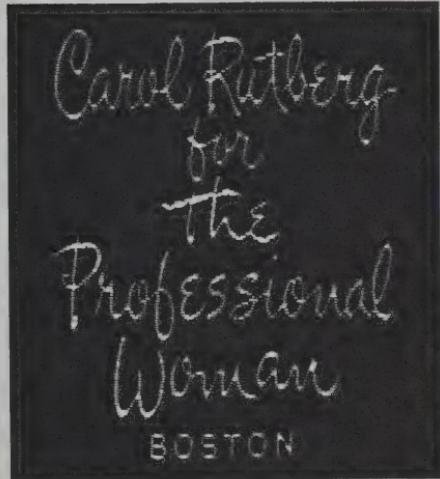
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THE HANDEL & HAYDN SOCIETY

Christopher Hogwood, Artistic Director

The 172nd Season Continues at Symphony Hall

December 1986

Wednesday, December 3 at 7:30 pm
Friday, December 5 at 7:30 pm
Sunday, December 7 at 3:00 pm

Handel - Messiah

David Hoose conducting
Janet Brown, soprano
Jeffrey Gall, counter-tenor
Frederic Urrey, tenor
David Evitts, bass

January 1987

Wednesday, January 21 at 8:00 pm
Friday, January 23 at 8:00 pm

Haydn - Symphony No. 60
Mozart - Piano Concerto in C Minor
Copland - Music for the Theater

Thomas Dunn conducting
Sheldon Shkolnik, piano

March 1987

Monday, March 23 at 8:00 pm
Tuesday, March 24 at 8:00 pm

Mozart - Posthorn Serenade

Dvorak - Wind Serenade

Britten - Serenade for Tenor, Horn and Strings

Christopher Hogwood conducting
David Gordon, tenor
Pamela Paikin, horn

April 1987

Friday, April 10 at 8:00 pm
Sunday, April 12 at 8:00 pm

Handel - Athalia

Christopher Hogwood conducting
Judith Nelson - Josabeth
Janice Felty - Athalia
Derek Lee Ragin - Joad
Stanley Cornett - Mathan
Gregory Reinhart - Abner

For information on subscriptions or single tickets call the H & H office at 266-3605, Monday-Friday 9-5, 158 Newbury Street, Boston, MA 02116.

Messiah goes on sale Sunday, November 9 - call CHARGIT 542-3600, 7 days a week, 8am to midnight.

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FRIDAY, FEBRUARY 20th AT 8:00 PM
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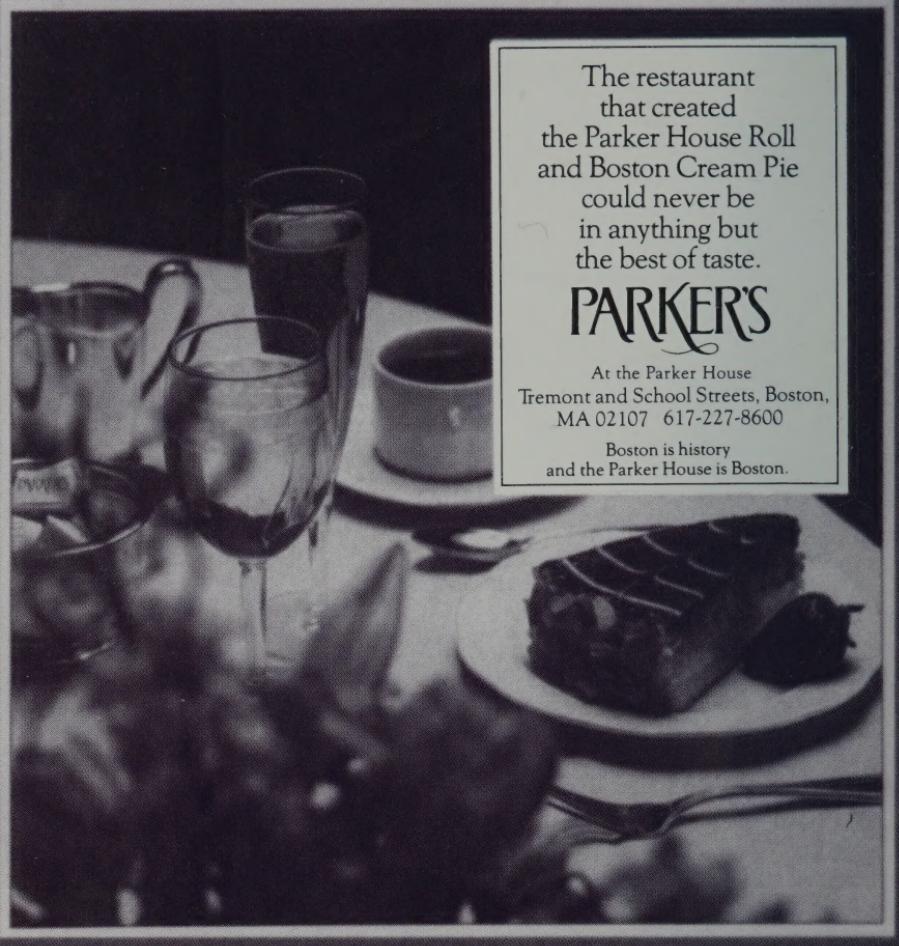
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